

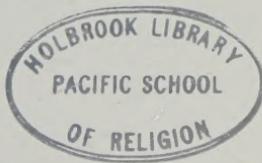
The Hymn

JANUARY 1955



REGINALD LEY McALL

1878-1954



68026

v.6-11

1955-60

The President's Message

REGINALD LEY McALL

In this issue of THE HYMN we are endeavoring to pay tribute to the character and work of Reginald Ley McAll who for many years and in so many ways served The Hymn Society. The most fitting message which I can give at this time is to record the minute which the Executive Committee of the Society approved at its meeting on October 19, 1954. This expresses my own feeling and that of many members of the Society.

ON BEHALF OF *ourselves and the members of The Hymn Society of America*, we wish to record our deep grief and sense of loss in the sudden death of Reginald Ley McAll, on July 9, 1954. For many years he was so much the center of the life of the Society that his passing leaves a vacancy which will be hard to fill. We honor him as an outstanding church musician, as an able hymnologist, as an alert and enthusiastic leader, as a warmhearted and faithful friend, and as a devoted Christian. The work that he has done, both within and outside the Society, will live for years to come and bear witness to the skill and fidelity with which he pursued his high calling.

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music is written in a treble clef. The lyrics are as follows:

All peo- ple that on earth do dwell, Sing to the Lord with cheer-ful
voice; His serve with mirth, His praise forth-tell, Come ye be- fore Him and re-joice,

Dr. McAll's Tune for Psalm 100,
submitted by him in the Monmouth
College Tune Competition, 1952.

The Hymn

Published by The Hymn Society of America, New York

Volume 6

January, 1955

Number 1

CONTENTS

THE PRESIDENT'S MESSAGE	2
THE EDITOR'S COLUMN	4
REGINALD LEY MCALL	5
<i>The Editor</i>	
HYMN FESTIVALS: AN APPRECIATION	10
<i>Bert Wright</i>	
SOMETHING WONDERFUL HAPPENING	13
<i>Edith Lovell Thomas</i>	
FRENCH CHURCH MELODIES	22
<i>Cyril E. Pocknee</i>	
ON THE BILLY GRAHAM SONG BOOK	26
<i>Erik Routley</i>	
HYMNS IN PERIODICAL LITERATURE	27
<i>Ruth Ellis Messenger</i>	
REVIEWS	29
HYMN TUNE: SOMERSET HILLS	35

Rev. George Litch Knight, *Editor*

Dr. Ruth Ellis Messenger, *Associate Editor*

The Hymn is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.50).

All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 297 Fourth Avenue, New York 10, New York. Telephone: Gramercy 7-7663.

Editor's address: Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, New Jersey. Telephone: OLiver 2-1967.

Material appearing in *The Hymn* may not be reproduced without written permission from the Editor.

Printed in The United States of America.

The Editor's Column

THE PAPERS OF THE HYMN SOCIETY

Dr. James Rawlings Sydnor, distinguished American church musician and hymnologist, has recently undertaken the editorship of *The Papers of The Hymn Society*. The Editors of THE HYMN are pleased that Dr. Sydnor consented to guide the destinies of this important phase of the Society's work.

The late Carl Fowler Price conceived the *Papers* as a medium of publication for occasional items of interest to members of the Society. A casual perusal of the titles of *Papers I* through *XVIII* reveals a catholicity of subject-matter which has characterized them from the beginning, with "The Hymns of John Bunyan," by Louis F. Benson, to Mr. Higginson's recent paper, "Hymnody in the American Indian Missions."

THE HYMN was also an outgrowth of Mr. Price's far-seeing program for The Hymn Society, and its regular publication has made possible the introduction of many diverse subjects in the hymnological field. However, its size and its general scope preclude longer treatments of the nature usually found in *The Papers*.

It is hoped by the Editors of THE HYMN that *The Papers* may, under Dr. Sydnor's editorship, continue to present scholarly studies of various historical phases of hymnody as well as material of practical usefulness to church musicians and ministers. There is no incompatibility between "scholarly" and "practical" in this endeavor. Material may well be practical, and at the same time be the result of scrupulous scholarship upon the part of the author. The number of footnotes is not necessarily indicative of the usefulness of the Paper.

That the prestige of The Hymn Society has been enhanced in recent years, by the publication of new hymns and other material of value is undeniably true. There is every reason to believe that under Dr. Sydnor's able leadership, *The Papers* will be the source of further enthusiastic response from our membership and others who may have occasion to refer to them.

EDITOR'S NOTE

In view of the delay in mailing THE HYMN, October, 1954, we wish to assure our readers that every effort will be made to distribute future issues as promptly as possible.

Reginald Ley McAll - 1878-1954

THE EDITOR

ON MONDAY, November 1, All Saints' Day, members and friends of The Hymn Society of America assembled in the Chapel of the Reformed Faith in The Brick Presbyterian Church, New York City, to honor the memory of the late Reginald L. McAll.

The dominant note of the service was one of Christian joy and faith in the immortal life. Characteristic in such an approach was the use of three virile congregational hymns, "For all the saints," "O what their joy," and "The strife is o'er."

Because music played such an important role in the life of Dr. McAll, the music was planned especially to give emphasis to the theme of the service. It was entirely appropriate, therefore, that the first number in the Organ Prelude should have been Walford Davies' "Solemn Melody," a favorite of Dr. McAll.

In the early summer of last year Dr. and Mrs. McAll had occasion to visit Winston-Salem, North Carolina, and to become acquainted with some of the leaders in the revival of interest in the Moravian contribution to American church music. In a letter received by the Editor shortly before Dr. McAll's death, mention was made of the lack of somber or funereal effects in the Moravian approach to death, especially as reflected in service music. The frequent use of brass ensembles to emphasize the theme of immortality was especially commented upon. Therefore, when planning for The Hymn Society service, it seemed appropriate to make use of a brass ensemble both in Dr. Dickinson's "The Joy of the Redeemed" and for the hymns.

The Reverend Deane Edwards, President of The Hymn Society, presided at the McAll Memorial Service and read the scriptures. He also commented upon the varied aspects of his colleague's active life, mentioning his faithful endeavors on behalf of seamen, his work in The Hymn Society, and his long interest and participation in practical efforts in church music.

The Reverend James C. Healey, Senior Chaplain of The Seamen's Church Institute of New York, long acquainted with Dr. McAll, was invited to be present and to give his tribute in person. A last-minute conflict prevented him from attending, and his remarks were read by Mr. Edwards. They follow:

"I am happy to pay tribute to one whom I esteemed as friend for more than thirty years, and report particularly on my knowl-

edge of his contribution to human welfare in the field of service to seamen. His work had three phases. One of them was in his position of Assistant Secretary of the American Seamen's Friend Society which he held for approximately fifteen years. In this capacity he entered the offices of the shipowners and steamship operators to acquaint them with the work of the Society, and endeavor to enlist their moral and financial support for humanitarian service to seamen. This work terminated with the closing of the Sailors' Home and Institute at 507 West Street and the subsequent opening of the Seamen's House Y.M.C.A. at 550 West Street. Seamen's House was made possible by the merger of three societies which had occupied the field.

"The second phase of Reginald McAll's service to seamen occurred during the dark days of the nineteen-thirties, when unemployment was rife on the waterfront. Dr. McAll was placed in charge of the Marine Desk of the Central Registration Bureau, his duties being to assign seamen in need to seamen's institutes, homes or hotels of their preference. This was a highly complicated task requiring sympathy, tactful handling and a warm respect for men who had been hurt in their inner souls by unemployment. This initial attempt to meet human emergency by private philanthropy was followed later by government aid which took over the desk and technique so admirably initiated by McAll.

"Dr. McAll's third phase of service was that of being Secretary of the National Conference of Seamen's Agencies. As such as he came to know the personnel of the Seamen's agencies throughout the nation, and arranged for annual conferences on a national basis. In all three phases of service he worked with tireless energy, devotion, and skill. He served well, and seamen's work today is richer because of Reginald L. McAll."

A second tribute to the life and work of Dr. McAll was given by the Editor of *THE HYMN*, telling of his contribution to the world of American church music:

"Twelve years ago this month I first met him as he was conducting a hymn festival at Hanover College, in Indiana In early December of 1947, I first visited the Church of the Covenant and was impressed by the fact that, although he had been an organist for more than forty years, he was continuing his study of the instrument in an effort to improve his playing. He manifested a scrupulous attention to details involved in the forthcoming Sunday service, and was deeply concerned with the hymns to be used in the Church School as well.

"Later it came to my attention that he was the author of *Practical Church School Music*, a basic text in that field. He often spoke of his relationship with Mr. Cady at the Covenant, telling of the methods they used to teach hymns and songs to their Church School pupils. He was proud of their pioneer work, and especially the idea of printing words of hymns on "banners" which were mounted on the wall. This was copied widely during the early decades of this century in the midwest.

"Dr. McAll was active in the National Association of Organists, serving as its president for a term. He was a representative of the Estey Organ Company in the New York area, and supervised the installation of a number of fine organs in this vicinity. He was justly proud of the organ at the Church of the Covenant, for it represented a victory over a seemingly impossible acoustical problem and was, at the same time, a triumph of design within a limited budget and space allotment.

"He was frequently called upon to address church and musical groups. One of his favorite subjects for assemblies of organists was "Elements of consecration in the life of the Church Organist," a subject upon which he spoke with earnestness. He lectured at various times for leadership training schools sponsored by the Protestant Council of New York.

"Dr. McAll was proud of his contribution to the hymnal *At Worship*, 1951, for which he had served as a technical consultant. In that book was his tune, composed for the text, "O God of Youth." His knowledge of hymn tunes was phenomenal, and his ability to spot typographical and notational errors on proof was almost legendary.

"Perhaps his greatest contribution to the world of American church music was his promotion of hymn festivals. The festival movement was not original with him, but he saw its potentialities and set about to encourage its growth. This concern was climaxed by the publication of his Paper, "The Hymn Festival Movement in America," in which he drew together the threads of historical, musical, and bibliographical elements of such services. He was gratified with the response which came from those who read it, and welcomed the high praise which came from his native land.

"Those of us who knew and worked with Reginald McAll were stirred by his vigorous enthusiasm and his unresting desire to promote the best in hymns and church music. He took much good-natured banter about being at heart a "Victorian," but if he were—and I rather believe that he did not resent the description

THE HYMN

—he represented what was noblest and best of that great tradition. American church music owes him a debt of gratitude, and we in The Hymn Society of America pay tribute to the memory of a man who literally gave his life in its service and to make a more beautiful world in which to live."

The third tribute to Dr. McAll was given by Dr. Luther D. Reed, a Vice President of The Hymn Society, who spoke of Dr. McAll's work as Executive Secretary of The Hymn Society and of his personal life:

"On an occasion such as this, one cannot think of a friend simply as a leader in a movement or an executive of an organization, but this aspect of Dr. McAll's life and work must receive first consideration.

"The messages from Mr. Healey and Mr. Knight have described his activities on behalf of seamen and the world of church music; these activities were the expression of Christian character and conviction, and were, for the most part, well within the wide framework of the Church Universal rather than the more restricted program of his own communion, the Presbyterian Church, though he was splendidly loyal to that. His ecumenical spirit found deep satisfaction in his long and distinguished service as an officer of The Hymn Society, an organization whose sympathies and activities cross the lines of many Communions, span the centuries, and harvest the mature Christian thought and culture of many lands and languages.

"Though not an original member of the Society, Dr. McAll became associated with it shortly after its founding in 1922. He served as its President, 1931-33, and as Chairman of the Executive Committee, 1934-41, Chairman of the Hymn Festival Committee, 1935-54, and Executive Secretary of the Society, 1941-54. He was untiring in his efforts to establish local Chapters of the Society, and those in Phoenix, Fort Worth, Los Angeles, San Francisco, show his influence. The work which Dr. McAll did in other national organizations, such as the old Federal Council of Churches, the American Guild of Organists, and National Music Council, strengthened the work of The Hymn Society.

"When the Presbyterian hymnal was published in 1933, Dr. McAll and Dr. William Chalmers Covert (also an active member of The Hymn Society, and a one-time Moderator of the General Assembly of The Presbyterian Church) travelled together through the country, introducing the book to the churches, conducting con-

ferences and conferring with ministers and organists in many centers. The doctorate of music was conferred upon Dr. McAll by Hanover College in Indiana as a recognition not only of his distinguished attainments as a musician, but particularly of his service to his denomination in this special effort.

"We admired the professional attainments, restless energy, and cool efficiency of the executive, but the qualities that will linger longest in our memories and call forth our gratitude to God for his life and work, are rather his strength of character, his Christian conviction, the loftiness of his ideals, his willingness to spend and be spent in helpful service in behalf of others, the warmth of personal friendships and the dignity of his social contacts and public utterances, reminders, it may be, of his British upbringing.

"These are some of the qualities that distinguish Reginald McAll and engraved their harmonious patterns upon the memories of his friends. They shone with brightest luster in the calm intimacies of his home. None privileged to enjoy the friendship and hospitality of Dr. and Mrs. McAll will soon forget those congenial hours. These occasions attained their brilliant height when Dr. McAll seated himself at his grand piano and poured forth his innermost spirit in improvised melody, which Mrs. McAll, at her piano nearby, caught and developed in equal phrase. Theme and counter theme in long responsive development swept on their own climax; here was spirit calling to spirit. Here was Reginald McAll speaking to those he loved in musical tone, his purest medium of expression. This, and the man himself, we shall ever remember with gratitude and deep affection."

God of the living, in Whose eyes
Unveiled Thy whole creation lies,
All souls are Thine; we must not say
That those are dead who pass away,
From this our world of flesh set free;
We know them living unto Thee.

President Edwards read a tribute from The Hymn Society of Great Britain, in part as follows.

"The news of the loss of our beloved friend came as a shock to our Committee assembled at Whirlow Grange, Sheffield, and we ask you to convey . . . our deepest sympathy. We can do this in fuller measure because we have had the privilege and pleasure of meeting him and appreciating his personality and gifts when he was in England."

Hymn Festivals: An Appreciation

BERT WRIGHT

MY INTEREST IN this subject is derived from the reading of Dr. Reginald L. McAll's "The Hymn Festival Movement in America." (*Papers of the Hymn Society, XVI*) I would add a word of personal tribute with my own sense of loss. Well he merits the blessing of Ecclesiasticus 44:1, 5.

Let us now praise famous men . . . such as found out musical tunes, and recited verses in writing.

A comparison of the origins and development of festivals reveals paralleled features in the work of The Hymn Society and our English Societies. So far no book has appeared to deal with this trend in Britain's church music—yet it may well prove to be the prelude to a world-wide revival of religion if we get, as did the Methodists of an earlier century, a singing church.

English church music might well be termed the Cinderella of church life. An over-abundance of churches squanders our musical resources and our work is largely mundane and ineffective. A comment on finances is not out of place. The average church will pay its musical director about \$80.00 a year and most of the choirs are on a voluntary basis. Hundreds of churches are served with splendid loyalty by musical directors without any fee whatsoever. Thus the services of musical V.I.P's is confined to the larger churches and cathedrals. Indicative of the needs of all branches of the church is the report of The Archbishops' Committee published in 1951 on *Music in Church* with its plea to revitalize church music generally; this despite the work of the Church Music Society formed in 1908.

The origins of the current interest are difficult to trace but contributing factors appear to be:

1. The Sunday Half-Hour program of hymn singing with explanatory comments on the radio. This is appreciated by millions of listeners.
2. New hymn books by the major Churches has awakened interest in what is so often considered a "dry-as-dust" topic—hymnody.
3. It is interesting to note that in the wake of the *New Methodist Hymn Book* of 1932 came the birth of the Methodist Church Music Society. It was formed to bring out clearly the treasures of hymnology, and join in a fellowship and cooperation the vast army of musical directors in that Church. Eminent men—

F. L. Wiseman, C. W. Towson, F. B. Westbrook and G. F. Brockless—sponsored the movement of 1934. The same idea expressed itself in the birth of the English Hymn Society in 1936—following in the wake of several new hymnals.

4. English hymnody owes an incalculable debt to Erik Routley for his illuminating lectures and his books, so quickly being established as classics.

5. Valuable also is the tendency to use Festivals to mark national occasions. An outstanding event was the Festival Evensong in connection with the Festival of Britain at which Her Royal Highness, now Queen Elizabeth, was present and the Archbishop of Canterbury gave the address. Last year we celebrated the centenary of James Montgomery's death by a Montgomery Hymn Festival at Sheffield.

We can rejoice hopefully as we see the worth of the work which attempts to bring back to modern usage the values of the church's musical repertoire.

The development of the Hymn Festival has been along the line of Dr. McAll's main divisions of the Thematic, Festival and Demonstration types. Each year the Methodist Conference organizes a Festival of Praise which combines the use of all classes of church music. At London in July over 800 voices led the singing of hymns and rendered special choral works. On a smaller scale Methodism organizes Area and Local Festivals—the stress on Methodism is due to the fact that it is the only Church which makes any serious attempt to popularize the newer interest in hymnody. Various means are used in the compilation of the program such as a theme chosen by a committee or suggestions made for the program by the directors after consultation with their choirs. At some centers we have competitive work and discover original hymns and tunes, also what the ordinary person is thinking about the dullness so often associated with church services. Thus at the Festivals there may be, as at the Methodist Conference, 800 voices, at the Festival Evensong 1,000 or at the smaller, 300 voices or at some local ones about 150. Choirs appreciate the opportunity of these musical get-togethers.

What do we have? A few typical programs will suffice to answer that question.

1. *Sunday Half-Hour* This is a Salvation Army selection of hymns: "O boundless salvation," "There shall be showers of blessing," "My Jesus I love Thee," "Whosoever heareth,"

"God's love to me is wonderful," "Pass me not O loving Savior," "All your anxiety," "Jesus keep me near the cross."

2. *A Service of Old Tunes* DOWN AMPNEY, HYFRYDOL, MEINE HOFFNUNG, LAUDATE DOMINUM, DOWSTON CASTLE, JESUS, MEINE FREUDE, SAGINA, WILTSHIRE.
3. *The Festival Evensong* Two psalms, six hymns and eight anthems as well as the *Invitatory, Magnificat, Nunc Dimitis, Te Deum* and the customary Versicles and Responses—dating from the sixteenth to the twentieth century.
4. *Methodist Conference Festival* with its theme of "Methodism in Song," included seven hymns and five anthems. The sub-headings used were Saving Faith, Joy and Thanksgiving, Temptation and Conflict, Holiness, Service and Influence, World Parish, Communion of Saints, Final Ascription of Praise, Benediction.
5. *Area Festival* with the theme, "Sing unto the Lord." It opened with the introit, "Lord for Thy tender mercies' sake" (Hilton). The main choral work was Vaughan Williams' "Lord, Thou hast been our refuge" for double chorus and organ. Other works were "Surely He hath borne our griefs" (Handel). "This sanctuary of my soul" (Wood), and items by S. S. Wesley and Holst's setting of Psalm 148, "Lord Thou hast made us for Thine own."

All these programs are linked together by a well-formed commentary. Often the service proceeds unannounced as this adds to the dignity of worship and announcements are needless with a printed order of worship. More of this type of service would destroy dull and conventional services.

Perhaps these reflections will encourage further effort to discover, to God's glory, more surprises in our Church Music and Hymnody.

Now ON SALE: *Papers of The Hymn Society, XVIII.*
 J. Vincent Higginson, "Hymnody in the American Indian Missions." Order from The Hymn Society of America, 297 Fourth Ave., New York 10, N. Y. Price 35 cents. Send 5 cents additional to cover cost of mailing.

Something Wonderful Happening

EDITH LOVELL THOMAS

“THERE IS SOMETHING wonderful happening. But we say so much about the dangers that we have not yet looked at what is being born.” So says a young woman in *The Journey*, the spiritual autobiography of Lillian Smith. How pertinent are these words when one appraises the ministry of music now being developed in the Protestant Church? If its relevance is admitted it challenges us to take a good look at the present stage of this movement to see if there is being born something wonderful that we may be missing.

Church music is as old as Christianity itself, since it is a singing religion, yet “ministry of music” is a comparatively new term given to the kind of spiritual nurture increasingly felt to be a dominant need of every person within the church family. Understanding of just what this ministry should provide and how to perform it adequately are still in their infancy but it is a cause for rejoicing that a realization of the ministry’s importance has really come to birth.

This blessed event is witnessed when a church board makes definite, serious requirements of the musician sought to become its minister of music. These are the questions it may pose: What do you consider to be your chief function—to induce congregational worship with choir assistance or to produce music as an end in itself? How do you regard people—mainly as potential choristers or as individual children, youths or adults who may grow as Christians under your musical guidance? Which view of yourself do you hold—a person able to do the job alone or a member of a cooperative staff, effective only as a worker *with* the minister of preaching, the director of Christian education, the church school superintendent and all others who plan and conduct the entire church program?

The candidate thus approached and satisfactorily answering his questioners will clearly present his picture of the task as he intends to fulfill it. What is new and encouraging in this way of interviewing is that both the board and the one trained to serve are committed to the idea that the latter is to be coordinator and supervisor of all that is done musically throughout the church activities. This includes not only music for the sanctuary by congregation and choir but equally the obligation for education through music and worship for the church school and for other

THE HYMN

organizations conducted in consultation with their respective leaders. As one choral director recently phrased it, "It takes a special kind of dedication to work on this church staff."

Furthermore, this church musician declares loyalty to his purpose, as binding for his profession as is the Hippocratic oath for the doctor, impressively stated and practiced by the founder of Protestant church music: "All music should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind, there is no true music, but only an infernal clamor and ranting." (J.S. Bach) He may not repeat these words but he will adhere to the principle that underlies them. Hear how two modern ministers of music confess their faith in its basic demands:

I regard choir training not merely as a means of teaching people music to be sung in services, but as a channel through which Christians can be educated in the church arts, in worship understanding and experience and in emotional expression. (Madeline D. Ingram, Memorial Methodist Church, Lynchburg, Va.)

I see a greater opportunity for the church through the music program to teach values: to lead the way in showing the differences between secular and sacred. Just as we are trying to tell our church members the church is not a social coterie, formed like a club by men, but rather an institution created by the will of God for men, we should be teaching our people that church music is not any old thing set to sacred words.

I believe all this is attainable through a program of church music which begins with children and goes up through the whole family—a kind of *Schola Cantorum*. I think the program should go beyond using good and appropriate music for its own sake; the use of good literature is a prime prerequisite for an honest ministry of music program. In a day when other organizations are trying to capture and hold people's interest and support through sometimes desperately fantastic premiums, the music program of a church can be a medium through which choristers and congregations can discover rich and abiding strength for inspirational living. (Edward H. Johé, First Congregational Church, Columbus, Ohio)

Insight into the process of recreating persons by musical means to the glory of God is being gained in our time, never so well perceived before. The alert church seeks to apply this modern knowledge to bring something wonderful to pass. Warned of old by the prophet that past achievements will not suffice, new ways are being tested.

Thus says the Lord . . .
Remember not the former things,
 nor consider the things of old.
Behold, I am doing a new thing,
 now it springs forth, do you not perceive it?

—Isaiah 43:14, 18, 19, R.S.V.

Relinquishing worn out ideas and customs is a slow and painful change but it must be done wherever the present urgent claims of needy souls for a real ministry of music are met by the awakened church.

One misunderstanding is being cleared up in the minds of professional musicians who may have looked askance at the volunteer efforts with music of church school leaders, considering them to be outside the director's sphere of influence. On the other side, may be the volunteers inclined to disapprove of the choir program as remote from, or even competing with, the educational aims attempted in the school. Each party is coming to feel the need for integrated services to the individuals involved. They see that fragmentary treatments cannot deal effectively with whole personalities. The school must have the benefit the musician can confer in choosing and teaching hymns and using instrumental music. The choir director must be aided by the teachers who can shed light on children's thinking at successive age levels and the fitting instruction for each period. What an advance is made when these two departments plan and correlate study of the Bible and the hymnal and cultivate resultant worship experiences which neither one or the other is equipped to manage alone!

Nor does the misunderstanding exist between these two agents only. The preaching minister does not always create a situation where the newer type of staff cooperation can thrive. He has to evaluate the distinctive function each of his co-workers can perform, allowing freedom to develop it yet fitting all together to make a united impact. In frequent visits upon school sessions and choir rehearsals he keeps in touch with what goes on and supports the participants by every means he knows. No substitute has been found for these friendly person-to-person relationships in the promotion of a working unity.

In the community, witness must be borne to the necessity of leaders within each local church extending this spirit of fellowship in action until it reaches every other church and all the citizens. One rewarding experiment which plays up an opportunity of this sort was tried in Roanoke, Virginia, last year. It began with the

THE HYMN

minister of music who directed a junior choir festival comprising over five hundred singers from twenty-five choirs of many denominations. She requested the ministers of these churches to march in the procession with their choir directors, and twenty-three ministers accepted. Later the Roanoke Ministers' Conference wrote to the committee in charge of the festival and went on record commending the custom. They said in part:

This Festival is a demonstration of the type of thing that churches can do together for the promotion of fellowship and good will between the different denominational groups. The spiritual emphasis given throughout the program was very commendable. The ministers urge the continuation of such an event each year and would urge other churches to have their junior choirs participate. (From Madeline D. Ingram, Director of the festival)

Another experiment is going on of large scale and long term range.

Southern Baptists are concerning themselves with growing musical churches. In 1948, after several years of experimental processes, the Baptist Sunday School Board adopted a music curriculum and enlarged its Department of Church Music to function as do other departments in helping train competent leadership and provide adequate material for expanding the ministry of the churches.

It is now possible, through the generous encouragement of the Sunday School Board, for every state to employ one or more full-time workers in church music who will help project the program of music training, growth, and appreciation through the existing associations out to the very last rural church in the state. (Ruth Nininger, *Growing a Musical Church*, Broadman Press, 1947)

Mrs. Ruth Nininger, who is quoted here, is Director of Music, Arkansas State Baptist Convention; her address at a meeting of The Hymn Society in New York City in 1953 impressed her hearers with the thoroughness with which the venture is being carried out. Her book documents "the results of successful experimentation in at least five states of the Southern Baptist Convention where such work has been carried on for several years." THE HYMN, January 1954, published Mrs. Nininger's article, "Church Music Marches On," which summarized the entire project.

From the local musical ministers referred to earlier there are cited instances of imaginative aspects of teaching which prepare the way for wonders to happen. One is focusing on a study of the Church Year by a junior choir, to get at the origins and meanings of hymns and anthems sung in connection with the holy days,

found to be full of values by Mrs. Ingram in her choir programs. A second attracted the attention of the public press which sent photographers and reporters to the church to get the story. Teenagers are having the opportunity to write their own musical settings for hymns and biblical responses. With the help of their Director, Mr. Johe, these are harmonized, combined and presented in a church school choral service of worship. What a fine introduction to the idioms of sacred music through which worship comes to expression! This Director's point of view which permeates all his work is put thus:

New in my experience is—we are in a great era to build a new philosophy about music in the church. This philosophy must be started in the children's choirs and carried through to adult participation, but above all, all ages of musical participants must be made to interpret their music extremely well and to sense that a worship service is a weekly creation. This may sound like a "perfection attitude." It is. The church can only rise above the secular criteria when she asks and seeks perfection in all her endeavors.

Denominational and interdenominational schools for training leaders are preparing a better equipped personnel to match the more enlightened conception of the inclusive ministry required today. One indication that this conception is spreading is seen in increased interest among laymen as well as professionals in church music conferences springing up all over the country. One is elated watching this movement grow and noting its beneficent influence as standards are raised in choice of music, in deeper awareness of worship values and in claiming for the entire church constituency their just musical rights.

In one such church music "Workshop" there was a daily session devoted to analyzing the theology of hymns commonly sung. The theological professor directing this examination dealt penetratingly with the thoughts offered in worship so as to arouse in the class deeper concern regarding utterance of what we honestly believe when we sing.

Dr. W. Scott Westerman, Member of the Executive Committee of The Hymn Society and Chairman of the Committee on Chapter Organization, was the moving spirit back of a Sunday afternoon and evening "School of Sacred Music" sponsored by the Ohio Annual Conference Board of Education (Methodist) last year. One hundred or more organists, choir directors, ministers church school leaders, and pianists responded to the opportunity

THE HYMN

of discussing these subjects: "Organ Playing and Repertoire," "Organization and Administration of Choirs," "Choir Directing Techniques for Adult Choirs," "Church School Music for Children's Departments," "Selection and Interpretation of Hymns," "The Choir and the Pulpit," "Origins of Church Music." The teachers represented something of the breadth of the church's ministry through music and their function in it as organist, choral director, professor in a church university, worker with children or musical missionary.

The Episcopal Church has been a pioneer in establishing summer conferences on church music. Those held at Wellesley College and at Evergreen, Colorado, are distinguished illustrations of gatherings where excellent musicians teach and the fundamentals of conducting good sacred music are inculcated. Leonard Ellinwood in his recent *The History of American Church Music* affirms that

Summer conferences for church musicians, running from five days to three weeks, are playing an increasingly important role not so much in basic training for organists and choirmasters as in renewing ideals, providing fellowship with others who speak the same musical language, and furnishing an opportunity to learn new repertory. (Morehouse-Gorham Company, 1953. Quoted by permission.)

Today as never before congregations are furnished hymnals containing the best hymns and tunes from every part of the Christian world, treasures old and new. Companions to these are constantly appearing to displace the sometimes legendary, sentimental treatments of words and music of a former era with authentic, historical data, accessible to all who would sing with understanding.

Cultivation of the art of using hymns is evident where the church and home seek each other's help in appropriating these resources in both public and family worship along with living use of the Bible. This cultivation leads to a seven-day-a-week rather than a Sunday only schedule if religion is to permeate the whole of life.

Perusal of almost any one of the latest hymnals published by the major denominations will reveal, among many elements essential to Christian nurture, two that are indispensable to the church and home dedicated to the building of sturdy character. With every family owning a copy of its church hymnal and inspired by its ministers to learn to know and sing from it, let us

suggest two indispensable kinds of hymns accompanied by music that enhances their worth. (1) *Hymns to Grow on*—those that stimulate spiritual growth at successive stages of development; (2) *Hymns of Fellowship*, drawing together the whole family of God into a worshiping company. Manuals for the hymnals should be made available for information and filling in backgrounds of words and music.

Any selection is necessarily conditioned by the taste, training and associations of the one who draws up the lists. Those accompanying this article are no exception and are presented only with the hope that they will be provocative to the reader to improve upon them. A minimum number of hymns is given merely to launch a musical explorer on his own voyage of discovery with any class, choir, school, church or family that wishes to go along. One is never sure what will happen but there are exciting possibilities awaiting all who will search.

We have "looked at what is being born" in a few areas where a live musical ministry is fostered. "There is something wonderful happening," and all of us with eyes to use may observe and assist in its development into a fullgrown service in the Christian church.

HYMNS TO GROW ON

	<i>The Hymn</i>	<i>Relevance</i>
1.	"For the beauty of the earth" (Nursery)	Appeals to alive senses: inducing appreciation and wonder.
2.	"Tell me the stories of Jesus" (Kindergarten)	Feeds interest in hearing true stories.
3.	"Now the day is over" (Primary)	Cultivates sense of belonging, feeling of security expressed in a good-night prayer.
4.	"This is my Father's world" (Junior)	Suited to active, inquiring minds, with zest for the out-of-doors and awareness of its owner.
5.	"Be strong" (Junior High)	Call to restless, shifting impulses of adolescents during moments of seeing work to be done and desire to take part in it.

THE HYMN

6. "He who would valiant be"
(Senior High) Challenge to integrity and moral courage from *Pilgrim's Progress*, by author whose outspoken convictions landed him in jail.

7. "O young and fearless Prophet"
(Young People) For couples and single persons facing life as commitment to the Galilean Master with realism and purpose.

8. "Heralds of Christ"
(Adult) The Christian adventure in terms of its world-wide scope and achievements.

	<i>The Tune</i>	<i>Significance</i>
1.	DIX	Simplest of chorale patterns, involving repetition.
2.	STORIES OF JESUS	Flowing, childlike, air, singable as a folksong.
3.	MERRIAL or EUDOXIA	Serene tunes, inspiring a mood of confidence.
4.	TERRA BEATA	Wide ranging melody in lively movement; breezy atmosphere.
5.	FORTITUDE	Angular in outline, irregular in rhythm, inviting energetic singing.
6.	MONK'S GATE or ST. DUNSTAN'S	English folk song of vigorous character.
7.	BLAIR-GOWRIE (Dykes)	Example of forthright modern American can tune by great exponent of finest church music.
8.	PRO PATRIA (Horatio Parker)	Serious, determined music bearing undeniable stamp of worship, emotion-stirring.
		Conveys impression of fulfilling marching orders that must be obeyed; irresistible in its forward thrust, rugged melody and arresting harmonies.

HYMNS UNITING ALL CHRISTIANS

The Hymn and Leading Idea *The Tune* *Type of Music*
 "Now thank we all our God" NUN DANKET Classic German Protestant
 Triumph of spirit over trials; Grace at table.

"Sing praise to God"

"Hymn of Thanksgiving" (Schutz-Cox)

MIT FREUDEN ZART Joyous hymn of praise from the Bohemian Brethren, earliest Protestants to publish a hymnal (1501).

"A mighty fortress"

A kind of "emancipation proclamation" bringing freedom to congregations long reduced to listening. A song of faith undismayed.

EIN' FESTE BURG Perfect companion to the text to be participated in by all voices; unique in the position it holds in church music history.

"Ye servants of God, your master proclaim" "To be sung in a tumult" from *Hymns for Times of Persecution*. Born out of danger and fortitude in the ministry of the Wesleys; a summons to vital religious experience.

HANOVER (preferable to LYONS) Stimulating strains preserved from early singing Methodists to arouse heart, mind and voice to musical worship.

"The God of Abraham praise"

To keep fresh the awareness of our debt to Hebrew spiritual forefathers.

LEONI Based on a haunting folk motive of Jewish and other sources, it is one of the musical elements that serves Jew, Catholic and Protestant alike in individual and corporate devotion.

"O come, O come, Immanuel"

Ancient Advent Antiphon breathing the unquenchable longing for God in the heart of every human being.

VENI IMMANUEL With words translated from the Latin and the essence of plain song characterizing the music, a combination of rare beauty, continuing the "unending song" of the universal church.

"O God, our help in ages past"

Incomparable version of the 90th Psalm by Isaac Watts. A hymn for crises, personal, church, national and international, and when people of all creeds seek the presence of God as one company.

ST. ANNE English psalm tune *par excellence*.

"All creatures of our God and King"

A walk with St. Francis full of joy for common blessings named, with gratitude to the Creator "who richly gives us all things to enjoy."

LASST UNS ERFREUEN A scale-wise jubilation effective when done antiphonally. Seems to transform each singer into a "Troubadour of God" as was St. Francis.

(Many of these hymn and tune facts are quoted from *Our Hymnody, Companion to the Methodist Hymnal*, by Robert G. McCutchan.)

French Church Melodies

CYRIL E. POCKNEE

A NUMBER OF hymnals, both in America and in Great Britain, now contain a selection of what are termed "French Church Melodies." These hymn books include *The English Hymnal* (1933), the English Roman Catholic *Westminster Hymnal* (1940) and *The Hymnal 1940* of the Protestant Episcopal Church, U.S.A. Hitherto, little has been known about the origins of these tunes and the ascriptions as to their sources have been given simply as "French Church Melody," "Rouen Church Melody" and the like. The Editors of *Songs of Praise Discussed* (1933) can only state, "These tunes were in many cases founded on the plainsong melody, and, in others, on favourite secular airs, but the original sources of the individual tunes have not been ascertained." This statement must be considered inconclusive and unsatisfactory, as is also the information respecting these tunes in the Episcopal *Hymnal 1940 Companion* (1949).

It is now possible, after considerable research over five years, to give some detailed information in regard to most of these melodies. For the sake of convenience, reference to *The English Hymnal* (1933) and *The Hymnal 1940* will be given as E.H. and H.

The tunes which we are discussing belong in origin to the French Diocesan Service Books that were compiled towards the end of the seventeenth century and throughout the eighteenth century; and their use continued through part of the nineteenth century.

During the period under consideration, the Roman Catholic Church in France developed a nationalistic trend known as *Gallianism* while at the same time French churchmen and theologians became highly critical of the Breviary Offices. In particular, the Latin Office Hymns were either recast or more often they were replaced by entirely new compositions written by the brothers Santeüil, Charles Coffin and others. (Cf. U. Chevalier, *Poësie Liturgique des Eglises de France*. Paris, 1912) It was chiefly in connection with the new Latin hymns that the French Church Melodies came into use. In the Graduals and Antiphoners of the French Church, these tunes were set in *square-note* on a four line stave as though they were authentic plainsong melodies. In fact, while these tunes possess a modal flavor, they are not true plainsong; but are set in the major or minor modes of modern music. They are distinguished by French Church musicians from

authentic plainchant by being termed "plainchant-musicale."

The verses of these hymns and their tunes were intended to be sung in alternation by different groups of singers in unison, as in the case of true plainsong melodies. Musically and rhythmically these melodies stand between authentic plainchant hymn tunes and the strictly mensural melodies of the modern hymn tune. The usual note forms and their time values used throughout the period under consideration are illustrated in the accompanying chart. (See p. 24) The use of these differing note values in various combinations leads to a free alternation of different measures. This type of music produces measured rhythm, that is, a rhythm in which every time value is a multiple, or fraction, of a fixed unit of time, but which lacks the regularly recurrent beat or accent of the modern tune.

In some instances these tunes were based on older plainsong melodies. This is the case with *E.H.* 51(ii), *LUCIS CREATOR*, which is a modernized form of the traditional melody associated with the Whitsuntide hymn *Iam Christus astra ascenderat*, *E.H.* 150 (i). Here the transition was easy, as the plainsong tune is in Mode I, which approximates most closely to the modern minor scale.

In most cases, however, entirely new melodies were composed for the new Latin hymns. It has not been possible to discover the names of the composers of many of these tunes as they are given anonymously in the French Diocesan Books. But in an appendix to J. B. Santeüil's *Hymni Sacri* (Paris, 1689), twelve hymn tunes are given with the composers' names. Only one of these tunes, *E. H.*, 335, has come into use in our modern hymnals. In this connection it is perhaps necessary to explain that the Latin titles given to these tunes in Anglican and other hymnals are not necessarily the Latin of the first line of the hymn to which these tunes were originally set. This fact has made the tracing of the origins of these tunes very difficult.

Two tunes that hitherto have been ascribed to La Feillée's *Méthode de Plain-Chant* in an early nineteen century edition have now been traced to their original source in the *PARIS ANTI-PHONER* (1681). The two tunes are: *E.H.* 165(ii), *H.* 157(ii), *CHRISTE SANCTORUM* and *E.H.* 465, *H.* 589, *O QUANTA QUALIA*. (See *REGNATOR ORBIS* on the next page).

These melodies were first introduced into England by the Editors of *The Hymnal Noted*. (1851), who had a copy of

THE HYMN

Ayne's edition of *La Feillée's Méthode de Plain-Chant* (1808). This work had originally appeared in 1750 and it was a book of instruction for French choirmasters. In Ayne's revised editions of 1782 and 1808 a considerable number of French Church tunes for hymns was included; but it will be obvious that although the Editors of *The Hymnal Noted* (1854) and later *Hymns Ancient and Modern* (1861) drew tunes from "La Feillée," this book is not the original source of any of the tunes contained therein.

A considerable impetus was given to the use of these tunes in *The English Hymnal* (1906). The Editors of that book, under the advice of the late J. B. Croft, sometime priest-organist of St. Matthew's Church, Westminster, drew upon a collection of French Service Books belonging to the nineteenth century, as the source of the French tunes now found in *E.H.* By the nineteenth century, however, these tunes had been widely adopted in many Diocesan Service Books throughout France, and set to other hymns than those for which they were originally composed. Thus the ascription of *E.H.* 435, *H.* 228(ii), ROUEN as "Rouen Church Melody" is incorrect. This tune is not in the *Rouen Antiphoner* (1728) or the *Rouen Processionale* (1729) which are

REGNATOR ORBIS

$\frac{1}{2}$ 1 $1\frac{1}{2}$ 2

◆ ■ | ■■

The original form of the tune, *E.H.* 456, *H.* 589 as given in the *Paris Antiphoner*, 1681. This tune has been slightly altered and adapted by the editors of modern hymnals.

Note forms and their time values

the sources of all the Rouen tunes. The tune in question did not find a place in the Rouen Service Books until 1850; and its original source is the *Poitiers Antiphoner* (1746).

The writer would also correct the ascription of the tune *ADORO DEVOTE*, *H.* 204, 223, as "Benedictine Plainsong. Mode V. 13th century." This tune belongs in origin to the *Paris Processionale*, 1697, where it is set for the first time to a variant form of the medieval hymn *Adoro te devote* but which in the French Diocesan Books always commences with the first line *Adoro te supplex*. The melody in question is certainly not Benedictine Plainsong as it is clearly set in the modern mode of D Major in the Paris book mentioned and in all subsequent French Service Books.

A TABLE OF SOURCES OF SOME FRENCH CHURCH MELODIES USED IN THE ENGLISH HYMNAL, 1933, AND THE HYMNAL 1940

<i>E.H.</i>	<i>H.</i>	<i>Source</i>
253(i)	—	<i>Paris Gradual</i> , 1665
191(ii)	—	<i>Oratorian Officia Propria</i> (Paris, 1673)
38(ii)	—	<i>Paris Antiphoner</i> , 1681
165(ii)	157	" " "
174(ii)	—	" " "
335*	—	" " "
465	589	<i>Paris Gradual</i> , 1689
123(ii)	—	<i>Paris Processionale</i> , 1697
331	204,223	<i>Rouen Antiphoner</i> , 1728
65(ii)	—	" " "
151(ii)	—	<i>Rouen Processionale</i> , 1729
242(ii)	123(ii)	" " "
653	—	<i>Lyons Antiphoner</i> , 1738
18(ii)	—	<i>Poitiers Antiphoner</i> , 1746
51(ii)	—	" " "
176(ii)	—	<i>Chartres Antiphoner</i> , 1783
435	228(ii)	" " "
159(ii)	—	<i>Grenoble Antiphoner</i> , 1868
188(ii)	—	
181(ii)	344	

* composed by Philippe Goibaud Dubois (1626-94).

On The Billy Graham Song Book

ERIK ROUTLEY

The Editor of *The Choir* (the journal of the Methodist Church Music Society in England) was kind enough to print some observations of mine on the Billy Graham Song Book in June, 1954. The Editors of *THE HYMN* have asked me to summarise those observations here. They amount to a certain question, which is: 'Why is the evangelism of Dr. Graham, like the evangelism of certain other well known figures before him, but not *all* evangelism, associated with such an outpouring of second-rate music and words in hymns?' *The Billy Graham Song Book* revives a number of the older Gospel songs, and adds to them several new compositions in the same general style; about a sixth of it consists of what we should call hymns of tried and standard excellence.

I would bring as evidence of the statement within my question the contents of the famous Sankey Collections of two generations ago (surprisingly improved in recent years, by the way); the 'mission' section in our *English Hymnal*; the contents of the hymn books of the Mirfield Mission and of Oak Hill Theological College, and American parallels.

We all know what we mean by second-rate music and words, and I am not here arguing about that. What I have to say about the original Sankey musical technique is written in pp. 187 ff of my *The Church and Music* (Duckworth, 150). I fancy readers of *THE HYMN* will probably not quarrel with that.

But I contend that the evangelism of Martin Luther was not associated

with anything like this kind of music, nor was that of John Wesley. Why, I then ask, does Dr. Graham's team employ this technique To lend further point to the question, I put these points:

(1) That if Dr. Graham means business when he says he wants not to found a new sect but to send his young penitents back to the churches, this sort of music will not help him because they won't be hearing it in their own churches. For one thing, the churches of England don't use it in their Sunday services, and for another (if I may be permitted to repeat this in an American journal) the associations of some even of the better things in the book are American, not English, and any decent Hymnologist could have told him so. They will not, for example, hear "When I survey" sung to BOSTON, but to ROCKINGHAM. Why then did not Dr. Graham prepare them through the use of familiar and great hymns for what they will, as he claims to hope, meet in the churches?

(2) Why, anyhow, was not the opportunity taken to acquaint the followers of the campaign with the finest music? Why was it thought that the kind of thing the *Song Book* contains would be more effective than the hymns all Protestant Christians have agreed to be great hymns? It cannot be argued that the Gospel songs were familiar to the mass of the people there. No hymns are familiar to the people Dr. Graham wants to convert. He was not letting them sing what

(Continued on p. 36)

Hymn In Periodical Literature

REVIEWS BY RUTH ELLIS MESSENGER

W. Lawrence Curry, "Hymns for Holy Week," *Crossroads*, Jan., 1954.

Mr. Curry's sub-title to this article, "An Experience in Worship," indicates its purpose. A series of hymns from the Presbyterian *Hymnal*, 1933, has been selected as a program guide for adult groups. Prefacing his remarks by setting forth the standards of a good hymn and a good tune, he recommends the following themes with their related hymns, adding a commentary upon each. The initial choice is given in each case. 1) The Cross—"Lord as to Thy dear cross we flee" 2) Adoration of the Crucified Christ—"Ask ye what great thing I know" 3) I am the Way—"Art thou weary?" 4) Consecration—"I bind my heart this tide" 5) In Praise of the Risen Lord—"O for a thousand tongues." These fine selections might well be used, as Mr. Curry suggests, for Holy Week meetings.

K. J. Kraan, "Calvin and Hymn-singing," *The Evangelical Quarterly*, July, 1954.

Writing from the Gereformeerde Kerke in London, Dr. Kraan questions the statements of C. S. Phillips and H. A. L. Jefferson and others who describe "The tyranny of the Genevan principle of the Bible and the Bible only," which led to the exclusive use of psalmody in the English and Scottish churches. Dr. Kraan contends that Calvin is commonly misunderstood on the matter of psalm singing versus hymn singing. Calvin sought for congregational singing the most suitable material then in popular favor, which happened to be Marot's versions of the French metrical Psalms. That Calvin and Beza did not exclude hymns is indicated by their use of rhymed biblical passages, other than the psalms. Hymns as such were first proposed by The Dutch Reformed Church in the Provincial Synod of Utrecht, 1610, and eventually a small number were introduced. Dr. Kraan's conclusion is "that it is very necessary to distinguish sharply between the ideas of Calvin and those of his followers in later times, which were often stricter and narrower, and sometimes bigoted. We should not confound Calvinism with Puritanism, as the case of hymn-singing plainly demonstrates."

Gunnar Urang, "Treasure in your Hymn Book," *Moody Monthly*, September, 1954.

This article is one to be pondered and enjoyed by every

THE HYMN

reader who is able to lay hands on the magazine in question. Comprehensive in vision, it sets forth the highest ideals of hymn standards, hymn usage and hymn singing, at the same time making vigorous protest against the use of unworthy hymns, especially those unduly subjective. Mr. Urang is no amateur hymnologist. He possesses a competent knowledge of his subject, obviously based upon experience. As a brief treatment of the hymn in worship, this article might stand as required reading in any course in Christian hymnology.

THE MONTGOMERY CENTENNIAL has produced a sheaf of articles, acquainting church-goers of all denominations with our heritage of hymns from this source. As a result, we have come to know and admire the man equally with his hymns. Two of these articles are noted here.

John H. Johansen, "The Hymns of James Montgomery," *The Pastor*, September, 1954.

This is a brief treatment comprising an interesting addition to the author's studies of the Moravian hymnist, giving the now familiar facts of Montgomery's life and public service. Mr. Johansen singles out the following hymns for special praise: "Hark! the song of jubilee," "Sing we the song of those who stand," "Lord, teach us how to pray," "Angels from the realms of glory," "According to Thy gracious word," "Go to dark Gethsemane," "In the hour of trial," "Forever with the Lord."

John Wright, "The Hymns of James Montgomery," *The Choir and Musical Journal*, April, 1954.

Mr. Wright accents those liberal views and virile qualities of the poet which have made a particular appeal to the American public; at the same time certain characteristics of the hymns which the present reviewer has not found mentioned in other current articles. "Montgomery," says Mr. Wright, "was a true journalist. He knew the value of making an important, arresting statement in the opening sentence." His first lines were announcements: "Stand up and bless the Lord," "Sow in the morn they seed." Again, the occasional nature of many of his hymns demanded "the boldness of attack" and "the note of joyousness." On the metrical side, we are reminded of Montgomery's skilful use of short meter. Finally, in the hymns "are revealed the metrical skill and to some extent the sensitiveness of the poet, the directness and boldness of the journalist, and the joyous assurance of the believer."

The Hymnal, published by Covenant Press, for the Evangelical Mission Covenant Church of America. Chicago, 1950. \$2.25.

This hymnal is the fifth American Edition to come out of the Mission Covenant Church, a denomination which had its roots in the Lutheran State Church of Sweden, and has existed in America since 1885. It is quite evident that progress has been made as to size, format and organization of *The Hymnal*, as well as in the over-all quality of its hymn listings.

There are 600 selections in *The Hymnal*, including 21 selections for choir and 13 responses. One of these responses is the tune SINE NOMINE of R. Vaughan Williams, usually associated with the text, "For all the saints" by William Walsham How. Placing new hymns in the special section for choir would seem to be a good plan. While congregational participation is the goal, the choir can be used most effectively in encouraging and stimulating such participation.

The table of contents and indexes are well organized for easy reference. Scripture selections are arranged topically, as well as according to the church year. The preface encourages the use of *The Hymnal* as a home devotional book. Apparently this idea has caught on since the sale of hymn books to date is just about identical with the total membership of the Church.

In the index of Authors, Translators and Sources (textual) there appear 419 listings, including necessary duplications. Another denominational hymnal of almost identical size and in current popular use, the Episcopal *Hymnal 1940*, lists 375 such sources, the total number of hymns being 600. These figures bear record of the wide

scope of hymn material found in *The Hymnal*. However, variety of material, in itself, does not guarantee the effectiveness of a hymnal; and in that respect, there are some weaknesses to note here. One could wish to see more inclusions of the German Chorale and hymns from the Genevan Psalter. The early Latin and Greek sources, too, are in minor evidence.

By and large, the trend of *The Hymnal* is toward the gospel type of hymn or song. Hymn writers as Bliss and Gabriel, and composers like Bradbury and Stebbins are strongly represented. In addition, the denomination has a number of its own contributors to this trend, notable among them, Andrew Skoog, who has written 12 hymns, for 10 of which he has also composed the music.

There are 81 translations from Swedish sources and 7 untranslated texts. Gustav Johnson should be mentioned as he is responsible for 23 translations. Such men of the English school as Charles Wesley and Isaac Watts have 16 and 13 hymns respectively. James Montgomery has 13, as does the American hymn writer, Fanny Crosby. Most of the prominent American and English hymn writers are represented by at least one hymn. Lowell Mason is high on the list with 23 tunes bearing his name.

One is led to question the inclusion of such types as "We are climbing Jacob's ladder" (313) and "We praise Thee, O God, for the Son of Thy love" (200). This writer feels that neither is appropriate for a Sunday morning service of worship; and surely the popular connotations given the latter hymn a few years ago should eliminate it from a church service.

It is a little disturbing to note that *Aus tiefer Noth schrei ich zu dir*, "Out of the depths I cry to Thee," (253), is not set to its usual chorale melody. The substituted chorale melody, although a fine one, is in the major mode and seems out of character with the mood of the text.

There is strong evidence here, as well as in other new hymnals, that a growing honesty is being observed in the evaluation of Christian hymnody. With it will come a rediscovery of the principles upon which to choose the best in hymns. This constitutes a challenge not unlike that presented to those earlier worshipers, the Israelites, who were enjoined to offer to God only the best, "the unblemished of their flocks." —ROLF ESPESETH

The Musical Heritage of the Church, Vol. IV. Eleven essays edited by Theodore Hoeltz-Nickel. Valparaiso University Press, 1954. 129 pp. \$2.25.

The essays contained in this volume represent the contributions of skilled musicians to the Church Music Seminar at Valparaiso, during the summers from 1947-1952. --

One of the contributors, Walter E. Buszin of Concordia Seminary, has submitted two essays. The first is a scholarly presentation on Johann Gottfried Walther (not to be confused with the Walther of Luther's time). The musical analysis of this composer merits the attention of every serious student of Church Music. J. G. Walther ranks second only to Johann Sebastian Bach, a near relation and close friend. Of special interest is Buszin's description of the use of the *Choralvorspiele* and *Orgelchoräle* as a practice of the German church of Walther's time. In addition to the

treatment of this rarely heard composer, there is a fine bibliography which would benefit every church musician.

Mr. Buszin's second contribution is on the "Cultural Values of Church Music and Liturgical Worship" which stresses the need for churchly wedding music and the need for an understanding of the cultural values of the liturgy. Particularly is this lack evidenced in American thinking.

Other than the music of the seldom heard J. G. Walther, an evaluation is made of the works of George Rhaw by Leo Schrade. Rhaw was cantor at St. Thomas' Church during the Reformation period.

Musicology as a servant of Church Music is ably outlined by Hans Rosenwald. He traces the musicological influence in Germany and in the American Lutheran Church in particular, from its beginning as a "child of the nineteenth century." The author advocates a manual or a journal in this connection for clergy and leaders of Lutheran music, in order to raise the current musical standards of that communion. Although Concordia Publishing House has already made strides in this direction, Mr. Rosenwald adds his list of the foremost composers of vocal music, the titles of their compositions and the publishers. Several contributors have reiterated the value of the music of Bach and Schuetz, but it remained for Mr. Rosenwald to give us a deeper insight into the work of the late Karl Straube. The organ works of Max Reger would not have received such wide recognition had Straube not seen their value and brought them to the attention of the German people. Reger was not an organist but Karl Straube.

the "eleventh successor to the Bach office" at St. Thomaskirche, was a remarkable organist and musician.

In the "Rise and Fall of English Church Music" Donald Ferguson traces in detail the history of sacred music in England. The Calvinistic influence upon the English Psalter, as contrasted with England's lack of interest in the Lutheran chorale, resulted in a different musical expression from that of Germany. Whereas the former tended toward the simple motet, the latter expanded its heritage into cantatas and choral-preludes. It is the opinion of the author that English Church Music probably reached its height at the time when the Elizabethan madrigal (secular) also reached its culmination.

The key-note of the entire series centers around a hopeful solution toward the attainment of better church music in America. Not one particular communion has achieved this *in toto*. Isolated churches only have risen above the sentimentality of the nineteenth century. A smattering of church music understanding, condensed into one brief week in the summer for organists and clergy alike, is not enough. Leaders of the churches need a thorough education in this field,—as thorough in fact, as they have attained in their rigid observance for the proper vestment for the proper season, or the slavish adherence to the rubrics of the liturgy.

HELEN ALLINGER

Ilion T. Jones, *An Historical Approach to Evangelical Worship*, Abingdon Press, New York, 1954.

George Hedley, *Christian Worship, Some Meanings and Means*, The Macmillan Company, New York, 1953. \$4.50.

Archibald Davison, *Church Music, Illusion and Reality*, Harvard University Press, Cambridge, Mass. 1952.

Of the making of books on the subject of contemporary trends in Protestant Worship and in church music there seems to be no end. About the only compensation that comes to the reviewer is that there is very little new under the sun in either of these areas. It is a rare author who can provide anything very new or startling for the amusement or edification of his readers.

Ilion Jones is obviously a scholar. His first 163 pages represent some genuine research into primary sources of the post-reformation era. Here is evidence of a disciplined mind. However, the last part of the book is not quite so rewarding, for it contains his personal interpretations of the data assembled and, I fear, betrays his prejudices against much that has come to be accepted in contemporary practice. One hesitates to say this, but if his judgment of hymns and music reflects his basic approach to the meaning of worship in our day, he is of greater value as a historian.

Professor Jones is on safe ground when he says (page 256) "Many anthems and solos are presented for the purpose of displaying the abilities of the singers instead of aiding in worship." One is dismayed, to find the sentence following: "In recent years it is the openly expressed purpose of some choir leaders to use choir music as a means of educating the congregation in musical appreciation and in the history of religious music of various periods." Here is evidence either of undue prejudice or sheer ignorance; in Christian charity we shall assume the former. One of the

great by-products of the modern choir (and multiple choirs) has been to open up the great treasury of the heritage of church music from bygone periods. To deny our people the values of this approach would be sad indeed.

One is inclined to question the statement (page 257) that "The Genevan Psalter, which was published in 1552, became the hymnbook and the standard of church music for the Reformed Churches of Europe and of the United States and remained so for more than two hundred years." Certainly a careful reading of Waldo Selden Pratt's monumental study of the Old French Psalter, along with Millar Patrick's history of Scottish psalmody does not bear out the contention above. (And the Genevan Psalter of 1551 was the musical source of some important tunes still in use today, though dormant in England and America until the last fifty years at best.)

On page 258 Dr. Jones writes: "Hymn singing is a method of etching the gospel on the minds and hearts of the worshipers." The word "etching" is a felicitous one, and the entire sentence is worthy of quotation. But, to the horror (and shock) of the reviewer, in the *very next paragraph* is this ultimatum: "If the hymns, as we popularly say, 'go over the heads of the people,' if they are too difficult to sing in harmony or in parts, without 'catchy' melodies that provoke a response that starts them singing in the soul, they fail in their purpose." Can such a statement as this be called simply personal prejudice, or is it evidence of an ecclesiastical "Know Nothing" movement which would undercut the very soul of contemporary endeavor in the world of hymnody and

church music

By way of contrast, let us look at Hedley's slim volume. To our great surprise we find that, in spite of some tendencies to follow a rather extreme liturgical approach, we have an author who seems to know his way around through the labyrinthine ways of the hymnals. He does mention that he studied hymnology with the late Dr. H. Augustine Smith, which helps us to understand his interest in hymns.

Chapter VII of *Christian Worship* is entitled "Sing unto the Lord." In its 24 pages one finds a creditable summary of the entire history of Reformation and post-Reformation hymnody, certainly hitting the "highlights," with passing reference to contemporary efforts (Frank Mason North being singled out for mention). Earlier in the book (page 95) Hedley suggests the wisdom of three hymns in every service of worship. He is in agreement with Professor Jones that it is unwise to end a service without a hymn, under the delusion that the people should listen to a sermon, have the benediction pronounced, and leave the church with the thoughts of the minister uppermost in their minds. The value of uniting with others in the congregational hymn is not overstressed by either writer. There is one slight typographical error on page 113 which ought to be corrected in a subsequent edition of the book; the Presbyterian hymnal of 1933 is credited to the year 1944.

Where Professor Jones steers away from practical suggestions concerning the improvement of congregational singing in the parish church, Hedley is forthright in his suggestions, commencing on page 125, for the improvement of singing, and especially for

the full employment of the resources of the hymnal. He suggests calling attention to the author and composer of the hymn, going on to point out the ecumenical heritage of our hymnody. Mr. Hedley is obviously "modern" in his thinking, and he wisely eschews too many personal opinions about the musical aspects of hymnody. He avoids excessive blasts at either the gospel song or the Victorian tune. All in all, his is a tempered and suggestive discussion of church music within his rather complete study of Worship. The balance of his book deserves rather careful study by any student either of practical theology or Protestant Worship. The bibliography is good, though somewhat scanty regarding hymnology. No mention is made of Hymn Society publications, though a number of its Papers have dealt with subjects discussed in his pages.

We have briefly examined the "low church" and "broad church" approach—and now we turn to Archibald Davison. Mr. Davison is no novice in the world of church music. He speaks with authority. (Though at times, like the Pharisees, too!) His historical research is impeccable, and every church musician desirous of a full background of the historical bases of Protestant church music ought to read his book.

One rejoices to find such evident predilection for scholarly endeavor coupled with a common sense approach to our problems in Church music today. But, unfortunately, Dr. Davison's virtual surrender to the sixteenth century as the norm for choral music leaves this reviewer somewhat cold. Too, why is it that men of the titanic stature of Davison, when attacking the

lesser hymns and tunes always pick on something like "Safe in the arms of Jesus" for the full fury of their disapproval? Certainly there are countless hymns—and a fair number of tunes—which lie between the extreme chorus-type of sentimental ballad and the great chorales. Careful perusal of the hymnal gives evidence of this fact.

To review Dr. Davison's book is not a simple task. There are so many good opinions expressed and so much that is worthy of deep study and careful consideration. The tragedy of it all is that those who are not in sympathy with the point of view expressed by such a man as Davison react so violently against him that little is accomplished on either side of the battle. Is there not someone who can write with the scholarly acumen of Davison, the tenacity of Ilion Jones, the practical understanding of every-day problems and executing services of worship represented by Hedley? Certainly there is need for divergent opinions in this whole area, but little progress is made by wild pot-shots from either the extreme leftists or rightists musically.

Let us bring our remarks to an end with this sentence from Davison's book: "Our generation is an individualistic and, above all, a realistic one, and I see no prospect of extensive improvement in church music either Roman Catholic or Protestant until by purging it of its worldly substance we make of it something that is uniquely the music of worship." Here is a goal toward which all of us may indeed strive, and it remains to be seen who attains it first.

—GEORGE LITCH KNIGHT

THE HYMN

RICHARD ALFORD

Richard Alford believes that church music is a necessity. "Christian conviction that does not find expression in song is a hollow shell," he writes in 'Heritage of Harmony', a monograph on the history of music in worship. 'Heritage of Harmony' is published by the First Methodist Church of Glendale, California, of which Mr. Alford and his wife Muriel became Minister of Music and Director of Children's Work, respectively, in June 1954. Here, as in previous positions, Mr. Alford is making extensive use of publications—both periodical and occasional—to implement his musical program.

Volume One, Number One of *The Re-chord-er* came out in July 1954. An introductory column by Mr. Alford lists a number of similar choir papers which he regularly receives, and it is a list which shows that this sort of enterprise is becoming wide-spread. Features of the first issue of *The Re-chord-er* are an appreciation of the Alfords by the pastor of the church, news about the activities of the church's choirs, a musical calendar of the month, personal items about various choir members, and interesting and inspiring tidbits related to music.

The value of such a paper is obvious when one realizes that hundreds of people are enlisted in the Westminster-plan series of choirs which are part of the ministry of music of this church. A mere listing of these organizations is impressive: The Cathedral Choir, and The Methodist Men's Choir (for adults); The Chapel Choir (for high school and college age); The Choristers (for Junior High girls); The Crusader Girls Choir, and The Crusader Boys Choir (for 3rd through 6th grades); The Carol Choir (for 1st, and 2nd grades); and The Cherub Choir (for 4-year-olds and Kindergarten).

The brochure produced by the church to introduce the congregation to the growing program of music under Mr. Alford's leadership is a masterpiece of persuasive publicity. The format is striking, making use of attractive lettering and spacing, as well as photographs of representatives of each of the choral groups; added weight is provided by an unequivocal endorsement by the pastor of the new Minister of Music, and an invitation by Mr. Alford to his new flock to give their active support to the program of music. Here he writes: "Ours is a singing faith!" And it is people like Richard Alford who help make it so.

—GEORGE BRANDON

AMONG OUR CONTRIBUTORS

HELEN ALLINGER, D.S.M., is Organist-Choirmaster at Glenwood Lutheran Church, Toledo, Ohio.

ROLF ESPESETH, M.S.M., who reviews The Evangelical Mission Covenant *Hymnal* heads the Music Department of Bethany College, Lindsborg, Kansas, and is Conductor of its Choir and Oratorio Society.

THE REVEREND CYRIL E. POCKNEE of St. Mary's Vicarage, Edmonton, London, is a recognized authority upon the late Latin hymns

with their tunes, appearing in the Diocesan Breviaries in France. His book, *The French Diocesan Hymns and their Melodies*, London, Faith Press, 1954, contains reproductions of some twenty tunes in their original notation and sixty complete Latin texts with English translations.

EDITH LOVELL THOMAS whose books, articles and addresses on children's worship in songs, hymns and choirs, cover every aspect of the subject, is well known throughout the nation. Her books include *A First Book in Song and Worship*, *A Child's Garden of Song*, *Sing, Children, Sing*, *Method and Interpretation in Hymn Singing* and *Music in Christian Education*.

THE REVEREND BERT WRIGHT is Superintendent Minister of the Nelson Methodist Circuit, Lancashire, England.

SOMERSET HILLS

LEE H. BRISTOL, JR., 1951

1. O say - ing Vic - tim, open - ing wide The gate of
 2. All praise and thanks to thee as - cend For ev - er -

heav'n to man be - low, Our foes press on from ev 'ry
 more, blest One in Three; O grant us life that shall not

side, Thine aid sup - ply thy strength be - stow. A - men.
 end, In our true na - tive land with thee.

BILLY GRAHAM SONG BOOK (*Cont'd*)

they knew, but teaching them what they would always associate in after years with his campaign. Does this support his argument that the object of the campaign was to bring people back to the churches? Does it not rather suggest that its object was to bring a large number of young people to allegiance to Dr. Graham? Will it not intensify a conviction they may have already obscurely held, that the church is all very well, but Dr. Graham, with his warm and amiable music, is the real thing? The people who attend Graham meetings will love

and remember *anything* that they hear there. Why give them this stuff?

That was my question. I now add that it produced no reply but a letter from a disgruntled Christian in a later number of the same magazine, making the ancient and inevitable rejoinder that it's all very well for the high-brows, but the plain man is unimpressed by their remote and ineffectual arguments. So much for the Old Country. Can anyone in America help me to answer what seems to me to be a vital question in modern church music and modern evangelism?